

incl. TAB

Vol. 9

Beat Scherler

# BEST OF POP & ROCK for Classical GUITAR



<b>Billy Talent</b>	Fallen Leaves
<b>Good Charlotte</b>	The River
<b>Avril Lavigne</b>	I'm With You
<b>Bob Marley</b>	Is This Love
<b>Katie Melua</b>	Just Like Heaven
<b>Nirvana</b>	All Apologies
<b>Cat Stevens</b>	Father And Son
<b>Amy Winehouse</b>	You Know I'm No Good

EDITION  
**DUX**



# BEST OF POP & ROCK for Classical GUITAR

Vol. 9

STADTBÜCHEREIEN HAMM

Stadtbüchereien Hamm



\*229-29212300\*



**Best Of Pop & Rock For Classical Guitar  
Vol. 1/D 811**

Aerosmith I Don't Want To Miss A Thing  
Backstreet Boys As Long As You Love Me  
Céline Dion My Heart Will Go On  
Michael Jackson You Are Not Alone  
K-Ci & JoJo All My Life  
R. Kelly I Believe I Can Fly  
Take That/Bee Gees How Deep Is Your Love  
Vangelis Conquest Of Paradise



**Best Of Pop & Rock For Classical Guitar  
Vol. 2/D 812**

Bryan Adams (Everything I Do) I Do It For You  
Bon Jovi Always  
Toni Braxton Un-Break My Heart  
Mariah Carey Without You  
Phil Collins You'll Be In My Heart  
4 The Cause Stand By Me  
Bob Marley & The Wailers No Woman No Cry  
Metallica Nothing Else Matters



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Vol. 3/D 813**

The Beatles All You Need Is Love  
Guns 'n' Roses November Rain  
Elton John Can You Feel The Love Tonight  
Red Hot Chili Peppers Californication  
Rolling Stones Angie  
Santana El Farol  
Scorpions Wind of Change  
Robbie Williams She's The One



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Lenny Kravitz Again  
Led Zeppelin Stairway To Heaven  
John Lennon Imagine  
Queen We Are The Champions  
R.E.M. Losing My Religion  
Sting Fields Of Gold  
U2 Stuck In A Moment You Can't Get Out Of It



**Best Of Pop & Rock For Classical Guitar  
Vol. 5/D 815**

Bon Jovi Bed Of Roses  
Coldplay In My Place  
Phil Collins Another Day In Paradise  
Mr. Big To Be With You  
Nickelback How You Remind Me  
Nirvana Come As You Are  
Ozzy Osbourne Dreamer  
Shakira Undemeath Your Clothes



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Bryan Adams Summer Of '69  
Christina Aguilera Beautiful  
The Beatles Let It Be  
Eagles Hotel California  
Extreme More Than Words  
Limp Bizkit Behind Blue Eyes  
Oasis Wonderwall  
Vanessa Williams Save The Best For Last



**Best Of Pop & Rock For Classical Guitar  
Vol. 7/D 817**

James Blunt You're Beautiful  
Coldplay Speed Of Sound  
Guns 'n' Roses Knockin' On Heaven's Door  
Green Day Boulevard Of Broken Dreams  
Keane Everybody's Changing  
The Police Every Breath You Take  
Status Quo Whatever You Want  
3 Doors Down Here Without You



**Best Of Pop & Rock For Classical Guitar  
Vol. 8/D 818**

Deep Purple Smoke On The Water  
Incubus Love Hurts  
Linkin Park Shadow Of The Day  
Phantom Planet California  
Pink Dear Mr. President  
Plain White T's Hey There Delilah  
Red Hot Chili Peppers Dani California  
Steppenwolf Born To Be Wild

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You Know I'm No Good

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**Beat Scherler**

# **BEST OF POP & ROCK for Classical GUITAR**

All Apologies	4
Fallen Leaves	10
Father And Son	36
I'm With You	30
Is This Love	50
Just Like Heaven	16
The River	22
You Know I'm No Good	44

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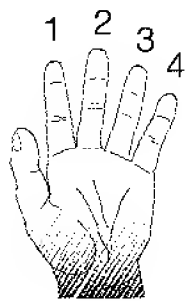
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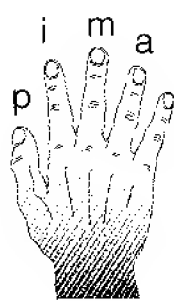


# ZEICHENERKLÄRUNG / NOTATION GUIDE

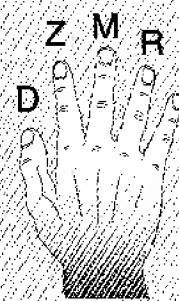
In der Tabulatur  
*in tablature*



Finger der linken Hand  
*left-hand fingering*



Finger der rechten Hand  
*right-hand fingering*



1 — 1

Führungsfinger der linken Hand rutscht  
*guide finger in left-hand shifting*



Kleiner Barré (Quergriff): 5 oder weniger Saiten werden gedrückt  
*partial bar: indicates that 5 strings or less are covered*



Großer Barré (Quergriff): alle 6 Saiten werden gedrückt  
*full bar: indicates that all 6 strings are covered*

**C III**

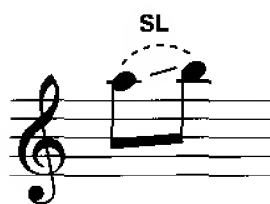
Großer Barré (Quergriff) im 3. Bund / *full bar in 3<sup>rd</sup> fret*



Aufschlag (linke Hand) / *hammer-on (left hand)*



Abzug (linke Hand) / *pull-off (left hand)*



Rutscher / *Slide*



klingen lassen / *let ring*



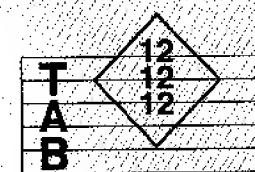
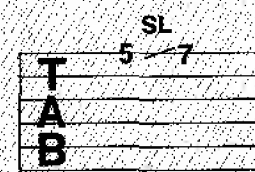
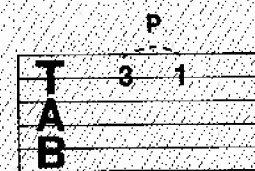
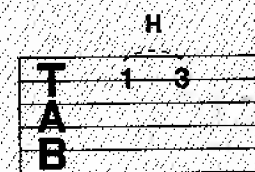
Flageolet natürlich (leere Saite) / *harmonic (open string)*



Abschlag / *down-stroke*



Aufschlag / *up-stroke*



Saitennummer  
number of string

\* im deutschen Sprachraum: b = h

Spielrhythmus / playing rhythm

$\text{♩} = \text{♩}$        $\text{♩} = \text{♩}$   
 $\text{♩} = \text{♩}$        $\text{♩} = \text{♩}$   
 $\text{♩} = \text{♩}$        $\text{♩} = \text{♩}$   
 $\text{♩} = \text{♩}$        $\text{♩} = \text{♩}$   
 $\text{♩} = \text{♩}$

## Wie du mit der Original-CD mitspielen kannst

### *How to play with the original CD*

#### All Apologies

Originaltonart Db-Dur  
original key Db-major

stimme  $\frac{1}{2}$  Ton tiefer  
tune down  $\frac{1}{2}$  step

#### Fallen Leaves

Originaltonart C-Moll  
original key C-minor

Kapodaster 3. Bund  
capo on 3<sup>rd</sup> fret

#### Just Like Heaven

Originaltonart A-Dur  
original key A-major

Kapodaster 2. Bund  
capo on 2<sup>nd</sup> fret

#### The River

Originaltonart D-Moll  
original key D-minor

stimme 2 Töne tiefer  
tune down 2 steps

#### I'm With You

Originaltonart A-Dur  
original key A-major

Kapodaster 2. Bund  
capo on 2<sup>nd</sup> fret

#### Father And Son

Originaltonart A-Dur  
original key A-major

Kapodaster 2. Bund  
capo on 2<sup>nd</sup> fret

#### You Know I'm No Good

Originaltonart D-Moll  
original key D-minor

#### Is This Love

Originaltonart A-Dur  
original key A-major

Kapodaster 2. Bund  
capo on 2<sup>nd</sup> fret

# All Apologies

Nirvana – Unplugged Version

⑥ = D

♩ = 110

Intro

Music & Words: Kurt Cobain

Bearbeitung: B. Scherler

First system of the Intro, measures 1-3. The guitar part features a treble clef, key signature of two sharps (F# and C#), and a 7/8 time signature. The bass line is shown in a simplified format with fret numbers (0, 2, 4) and a 'H' (harmonic) marking. The tablature (TAB) is provided below the staff, showing fret numbers and a 'T' (tapping) marking.

Second system of the Intro, measures 4-6. The guitar part continues with the same key signature and time signature. The bass line and tablature are shown, with fret numbers and a 'H' marking.

Third system, measures 7-10, labeled 'Verse'. The guitar part features a treble clef, key signature of two sharps, and a 4/4 time signature. The bass line and tablature are shown, with fret numbers and a 'H' marking.

Fourth system, measures 11-14. The guitar part continues with the same key signature and time signature. The bass line and tablature are shown, with fret numbers and a 'H' marking.

15

TAB

19

TAB

23

\*1)  
Refrain

TAB

27

TAB

31

31 32 33 34

TAB

31 32 33 34

35 Verse

35 36 37 38

TAB

35 36 37 38

39

39 40 41 42

TAB

39 40 41 42

43

43 44 45 46

TAB

43 44 45 46



47

**TAB**

Dal  $\text{X}$  al  $\text{X}$

$\text{X} - \text{X}$

51

51

52

53

54

55 **Interlude**

Interlude

55

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541

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555

5

59 Coda

Musical notation for measure 59, labeled "Coda". The staff shows a treble clef, a key signature of one sharp (F#), and a common time signature. The melody consists of eighth and quarter notes. Below the staff are guitar tablature lines showing fret numbers (0-4) and bar lines corresponding to the musical notation.

63

TAB

3 2 3 2 3 2 3 2 0 2 2 0 4 4 0 0 3 2 3 2 3 2 0 2 2 0 4 4 0 0 3 2 3 2 3 2 0 2 2 0 4 4 0 0

67

♯II

decresc.

3x

rit.

TAB

5 3 5 3 5 3 5 3 3 2 2 0 3 3 4 2 2 0 4 4 5 3 5 3 5 3 5 3 3 2 2 0 3 3 4 2 2 0 4 4 1 2

\* 1)

25

Ossia:  
Refrain

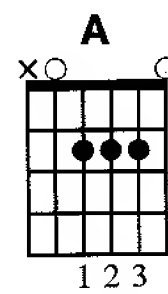
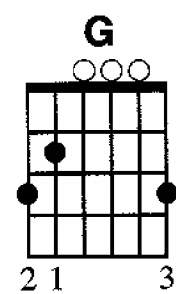
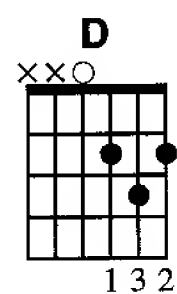
TAB

0 0 0 6 7 7 0 0 7 7 7 0 7 7 0 0 7 7 0 0

29

TAB

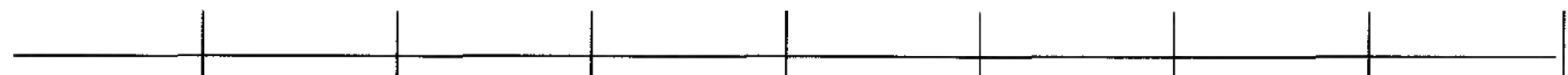
7 0 7 7 7 7 5 5 5 5 5 5 5 5



# All Apologies

## Intro

**D**



## Verse

1. What else should I be? | All a - pol - o - gies. | What else should I say? |

Ever-y-one is gay. | What else should I write? | I don't have the right. |

**Refrain**  
**G**

What else should I be? | All a - pol - o - gies. | In the sun, |

**A**

in the sun | I feel as one. | In the sun, | in the sun ... | mar-ried, |

**Verse**

**D**

bur - ied. | 2. I wish I was like you, | eas - i - ly a-mused. |

Find my nest of salt, | ever-y-thing is my fault. | I'll take all the blame, |

aq - ua sea - foam shame. | Sun - burn with freez - er - burn, | chok - ing on the ash -

**A**

- es of her en - e - my. || **Dal** **al** **al** **al** | Mar - ried, | bur - ied, | yeah, yeah, yeah, yeah. ||

## Interlude

## Coda

**D**

|| All a-lone is all we are. | All a-lone is all |

we are. | All a-lone is all we are. | All a-lone is all we are. ||

3 x

|| All a-lone is all we are. || All a-lone is all we are. ||  
*decresc.* *rit.*

**D**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:



# Fallen Leaves

Billy Talent – Album Version

Music & Words: Ian D'Sa/  
Ben Kowalwicz/Aaron Solowoniuk  
Bearbeitung: B. Scherler

♩ = 122

## Intro

*p* *p* *p* *p* *simile* *SL*

5 **Refrain**

9 **Interlude**

13 **Verse**

17

TAB

21 (Verse)

The musical score for '21 (Verse)' is presented in two staves. The top staff is a standard musical notation in 7/8 time, featuring a melody with eighth and sixteenth notes, and a bass line with dotted half notes. The key signature has one sharp (F#). The bottom staff is a guitar tablature corresponding to the melody, with fret numbers (0-3) and string numbers (1-6) indicated. The piece is divided into four measures, each beginning with a repeat sign. The tablature includes a capo on the 2nd fret, indicated by a '2' at the start of the first measure.

25

This section contains measures 25 through 28 of the musical score. Measure 25 features a treble clef staff with eighth notes and a bass clef staff with a single note. The TAB below shows fret numbers for both hands. Measures 26 and 27 continue the melodic line in the treble staff with some ties, while the bass staff remains mostly silent or has simple accompaniment. Measure 28 introduces a key signature change to one sharp (F#) and continues the melody. The TAB system includes three staves: two for standard notation and one for a simplified version.

TAB

[illegible]

33

CI

TAB

1. Interlude

TAB

37

2. Interlude

CH

TAB

41

TAB



Bridge

45

TAB

Diagram: Fret positions for measures 45-49.

Interlude

50

TAB

Diagram: Fret positions for measures 50-53.

Refrain

54

TAB

Diagram: Fret positions for measures 54-57.

58

TAB

Diagram: Fret positions for measures 58-61.

# Fallen Leaves

## Intro

Am E (E) C F Dm Am E

— In a || crook-ed lit-tle town, they wer

## Refrain

Am E

lost and nev-er found, fall-en | leaves, fall-en leaves, fall-en | leaves on the ground. ||

## Interlude

Am E

(E) C F Dm C E || Verse  
Am E C E  
1. I hitched a ride, — un-til the coast

Am E C E Am F G C  
— to leave be-hind, — all of my ghosts. — Search-ing for some-thing, — I could-n't find at —

## (Verse)

F Dm C E Am E C E Am E  
home. — Can't get no job, — can you spare a dime? — Just one more h

C E Am F G C F E  
— and I'll be fine, — I swear to God, this — will be my one last | time! — In :

## Refrain

Am E C F Dm  
crook - ed lit-tle town, they were | lost and nev-er found, fall-en | leaves, fall-en leaves, fall-en |

C E Am E C  
leaves on the ground. Run a - | way be-fore you drown, or the | streets will beat you down, fall-en |

F Dm C E || 1. Interlude  
Am E C E Am E C E  
leaves, fall-en leaves, fall-en | leaves on the ground. ||

## 2. Interlude

Am E C Dm F Am G Am E

C                  Dm    F                  Am    G                  Bridge  
Dm                                  E                  Am                  C

I nev-er once thought I'd ev-er be caught.

**Dm**                    **E**                    **Am**                    **C**                    **Dm**                    **E**                    **Am**                    **C**  
 — Star-ing at side-walks, | — hid-ing my track marks. | — I left my best friends, | — or did they just leave

E E7/G# Interlude Am E C F Dm Am E  
me? In a

<b>Refrain</b>														
<b>Am</b>		<b>E</b>		<b>C</b>			<b>F</b>		<b>Dm</b>					
:	crook-ed	lit-tle	town,	they	were	lost	and	nev-er	found,	fall-en	leaves,	fall-en	leaves,	fall-en

1. <b>C</b> <b>E</b> leaves on the ground. ____ In a :	2. <b>C</b> <b>E</b> <b>Am</b> leaves on the ground. ____
--	---

Am E C F Dm G E7/G#

**Zupfbegleitung:**  
**Picking Pattern:**

**Rhythmusbegleitung:**  
**Strum Pattern:**

The image displays a guitar accompaniment for the song 'The Sound of Silence' by Simon & Garfunkel. It is divided into two main sections: 'Zupfbegleitung' (Picking Pattern) and 'Rhythmusbegleitung' (Strum Pattern). The 'Zupfbegleitung' section features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The 'Rhythmusbegleitung' section features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The rhythm is written on a single staff, starting with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The 'Zupfbegleitung' section is labeled 'Am' and 'E' above the staff, indicating the chords. The 'Rhythmusbegleitung' section is labeled 'Am' and 'E' above the staff, indicating the chords.



# Just Like Heaven

## Katie Melua – Album Version

Music & Words: Robert James Smith,  
Simon Gallup, Porl Thompson,  
Laurence Andrew Tolhurst, Boris William  
Bearbeitung: B. Scherler

$\text{♩} = 134$   
Intro

5

9 Verse

13

17

17 18 19 20

TAB

3 2 0 0 1 3 1 0 1 0 0 0 1 0 0 0 1 0

21

21 22 23 24

TAB

1 0 0 0 2 2 2 1 0 1 0 0 0 2 2 2 3 0

## Interlude

25

25 26 27 28

TAB

7 7 7 5 5 3 2 2 2 0 0 1 1 0 0 1 3 1 0 0 1 0

29

Verse

29 30 31 32

TAB

0 3 3 3 0 1 1 3 3 3 0 1 1 0 0 0 0 2 1 1 0 0 0 2 3 0

33

3  
3

37

3  
3

41

3  
3

**Refrain**

45

7  
0  
0



49

7 5 3 5 3

2 2 2 2 0

0 0 1 0 0 0 0 2 2 2 0

0 0 1 1 3 3 3 3 3

53

1 1 1 0 0 0 2 0 3 0 3

3 2 0 0 2

3 3 3 1 0

3 2 0 0 2

## Interlude

57

7 7 5 5 3 2 2 0 0 3

0 0 0 0 0 0 0 0 0 0

3 2 0 1 0 2

3 2 0 2

61

1 1 0 0 1 3 1 0 0 1 0

2 2 0 2 0 0 2 0 0

0 0 3 3

3 3

Dal  $\frac{8}{4}$  al  
 $\Phi - \Phi$

0 0 1 0 1 0

3 2 0 2 3 2 0 2

65

TAB

69

TAB

**G** **D** **Am** **C** **Em** **F**

2 1 3 1 3 2 2 3 1 3 2 1 2 3 1 3 4 2 1 1

**G**

Zupfbegleitung:  
Picking Pattern:

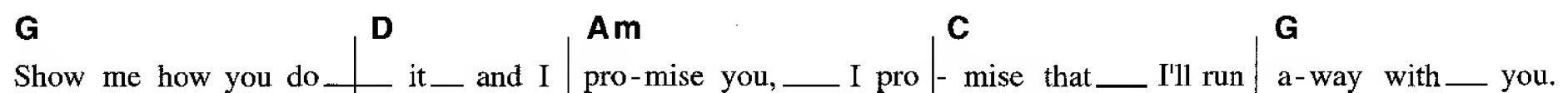
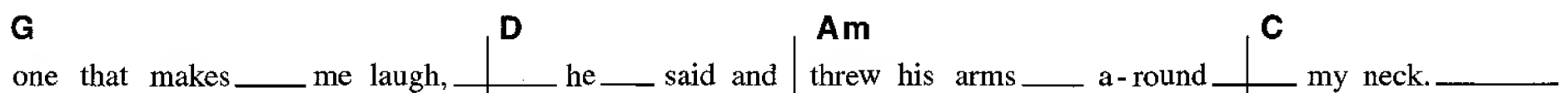
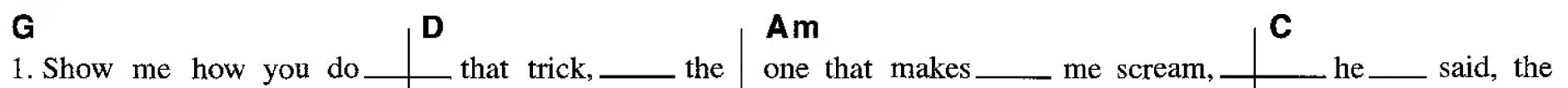
Rhythmusbegleitung:  
Strum Pattern:

# Just Like Heaven

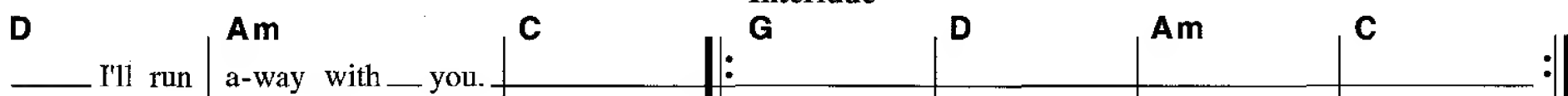
## Intro



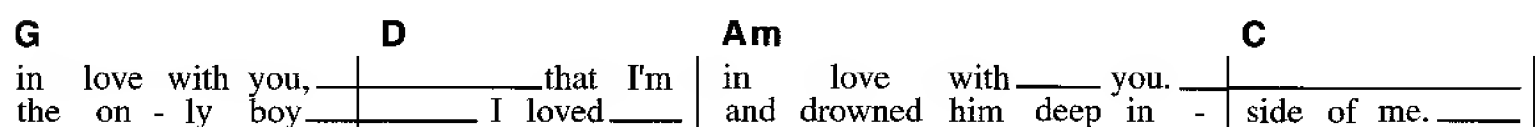
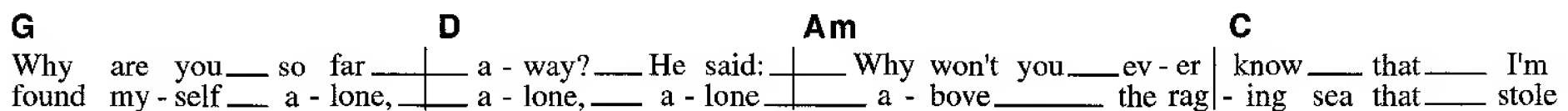
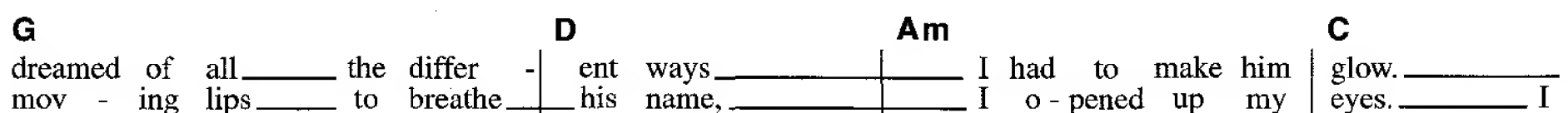
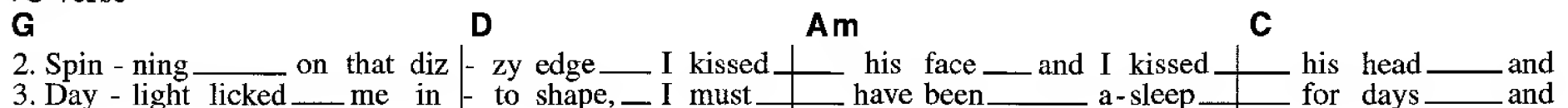
## Verse



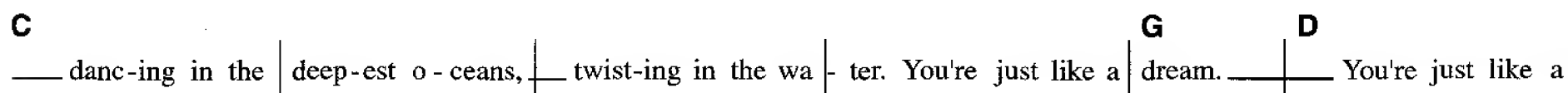
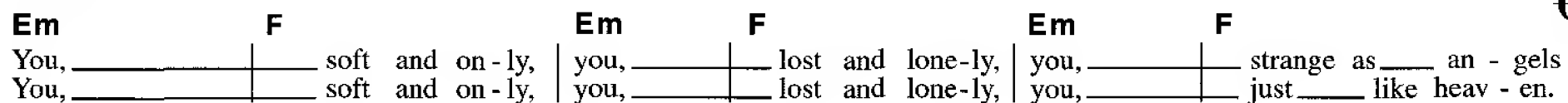
## Interlude



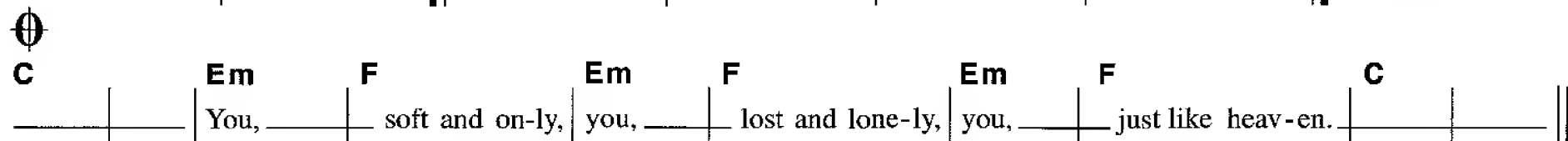
## Verse



## Refrain



## Interlude



# The River

## Good Charlotte – Acoustic Version

Music & Words: Benji Madden  
Joel Madden/ Don Gilmore  
Bearbeitung: B. Scherler

$\bullet = 128$   
Intro

5

9 Verse

13



17

TAB

21

TAB

25 Pre-Refrain

TAB

30 Refrain

TAB

[illegible]

This musical score is for the song "The Sound of Silence" by Simon & Garfunkel. It is a guitar and bass arrangement. The score is written in G major (one sharp) and 4/4 time. The guitar part (top staff) features a melodic line with various fret numbers (1, 2, 3, 4, 5, 7, 8) and a complex rhythm. The bass part (middle staff) provides a steady accompaniment with a mix of eighth and quarter notes. The tablature (bottom staff) is written in a standard format, showing fret numbers for each string. The score is divided into four measures, each containing a guitar staff, a bass staff, and a tablature staff. The guitar staff includes a treble clef and a key signature of one sharp (F#). The bass staff includes a bass clef and a key signature of one sharp (F#). The tablature staff is labeled "TAB" and shows fret numbers for each string. The score is a transcription of the original recording, capturing the intricate guitar work and the steady bass line.

53

TAB

58

TAB

63

TAB

67 Pre-Refrain

TAB

71

7 5 3 3 2 3 2 2 2 0 2 2 2 0

6 4 4 2 2 2 2

0 0 0 0

## Refrain

75

7 3 3 3 2 3 3 3 2 3 3 3 3 3 5 5 5 5 7 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 0 0

0 0 3 3 3 3 3 3 0 0 0 0 0 0 0 0

79

7 7 3 3 3 3 2 3 3 3 2 3 3 3 3 3 5 5 5 5 7 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 2 2 2 2 0 0

0 0 3 3 3 3 3 3 3 3 0 0 0 0 0 0

83

7 7 5 3 2 3 0 5 5 5 3 2 3 3 7 7 7 7 8 8 7 5 5 7 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 6 6 6 0

0 0 3 3 3 3 3 3 3 3 3 3 3 3 0 0 0 0

87

88

Coda

91

96

100

2. x rit.



# The River

## Intro

Em C G A Em C G A Verse  
 1. As I walk through t

Cmaj7 G/B G G/F# Em (Em) Em/D Cmaj7 G/B  
 val-ley of the shad-ow of LA, the foot-steps that were next to me ha

G G/F# Em (Em) Em/D Cmaj7 G/B  
 gone their sepa-rate ways. I've seen e-nough now to know that beau-ti-ful things do

G D/F# Em (Em) Em/D C G/B  
 al-ways stay that way. I've done e-nough now to know this beau-ti-ful place is-

## Pre-Refrain

G D/F# Em G A  
 eve-ry-thing they say. I heard that e-vil comes dis-guised,

## Refrain

G A Em C  
 like the cit-y of an-gels, I'm walk-ing towards the light. Bap-tized in the riv-er seen

G A Em C  
 vi-sion of my life and I wan-na be de-liv-ered. In the cit-y was a sin-ner, done

G A Em C  
 lot of things wrong but I swear I'm a be-liev-er. Like the prod-i-gal son, I was out on my own

G A Em C  
 Now, I'm try-ing to find my way back home. Bap-tized in the riv-er, I'm

## Verse

G A Em (Em) D  
 liv-ered, I'm de-liv-ered. 2. You're from a small town. You're gon-

C G/B G D/F# Em (Em) D C G/B  
 grow up fast un-der-neath these lights. Down in Hol-ly-wood on the boul-e-vard t

G D/F# Em (Em) D C G/B G D/F#  
 death comes back to life to the pray-ing moth-er and the wor-ried fath-er. Let your chil-dren gc

Em (Em) D C G/B G D/F# Em  
 If they come back, they'll come on strong-er and if they don't, you'll know.

## Pre-Refrain

G A G  
 They say that e-vil comes dis-guised, like the cit-y of an-gels,

## Refrain

A Em C G  
 walk-ing towards the light. Bap-tized in the riv-er seen a vi-sion of my life and

**A** **Em** **C** **G**  
 wan - na be de - liv - ered. In the cit - y was a sin - ner, done a lot of things wrong but I

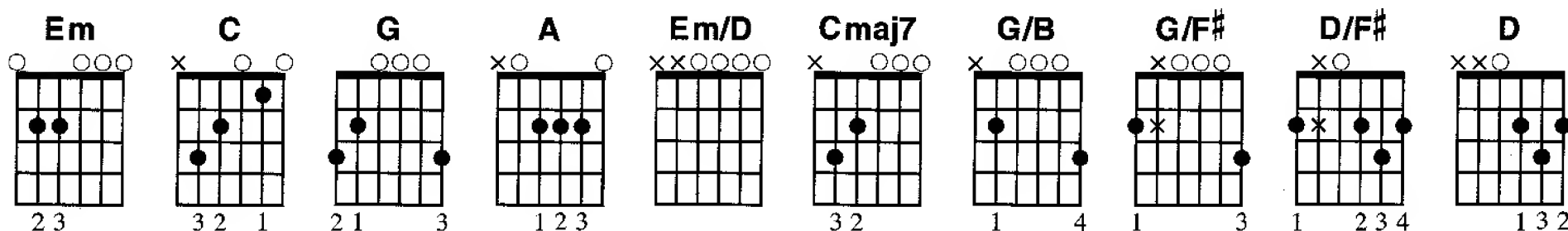
**A** **Em** **C** **G**  
 swear I'm a be - liev - er. Like the prod - i - gal son I was out on my own. Now, I'm try - ing to find

**A** **Em** **C** **G** **A**  
 my way back home. Bap - tized in the riv - er, I'm de - liv - ered, I'm de - liv - ered.

**Coda**

**Em** **C** **G** **A** **Em** **C**  
 Bap - tized in the riv - er, on my own. Bap - tized in the riv - er, on my

**G** **A** **Em** **C** **G** **A** **Em**  
 own. : : : :



**Em**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

2 Akkorde pro Takt:  
2 chords in a bar:

**Em** **Em/D**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

# I'm With You

Avril Lavigne – Album Version

Words & Music: Avril Lavigne  
 Lauren Christy,  
 Scott Spock & Graham Edwards  
 Bearbeitung: B. Scherler

♩ = 152

## Intro

1.

4. Verse

8.

11.

14

Refrain

TAB

3 1 1 1 0 2 2 2 3 3 3 3 3 0 2 3 0 3 3 3 5 7 5 0 3 3 0 0

18

TAB

1 1 3 3 3 3 5 7 5 0 1 1 3 3 5 5 5 5 5 3 2 0 0 0 3 3 0 0 3 2 3 0

22

TAB

3 2 0 0 0 2 3 2 0 2 0 0 0 2 0 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0

26

1. 2.

TAB

0 0 0 3 3 3 0 0 0 0 0 0 2 0 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0

29

TAB

3 5 5 5 5 3 2 2 3 3 5 5 5 5 3 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

32

TAB

3 2 0 0 3 5 5 5 5 5 5 5 5 5 5 5

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

35

Refrain

TAB

10 10 10 10 5 5 5 5 7 1 1 1 3 3 3 3

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

7 7 0 0 0 0 0 0 7 7 3 3 3 3 3 3

39

TAB

5 7 1 1 1 3 3 5 5 5 5 5 3 2 3 2 0 0 0 2

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

43

*f*

TAB

47

TAB

51

1. 2.

TAB

54

*rit.*

TAB

# I'm With You

**Intro**  
**G A C G A C**  
 1. **C** 2. **C**  
**Verse**  
**E5**  
 1. I'm stand - in' on a bridge.  
 look - in' for a place.

**C5** **E5** **C5**  
 wait - in' in the dark. I thought that you'd be here by now. The  
 search - in' for a face. Is an - y - bod - y here I know? 'Ca

**E5** **C5** **E5**  
 noth - in' but the rain, no foot-steps on the ground, I'm lis - ten - ing but there's  
 noth - in's go - in' right. And eve - ry - thing's a mess. And no one likes to be

**C** **D** **Am7** **D**  
 sound. Is - n't any - one try - in' to find me? Won't some - bod - y come take  
 lone. Is - n't any - one try - in' to find me? Won't some - bod - y come take

**Refrain**  
**C Gsus2 Asus4 Cadd9 Gsus2 Asus4 Cadd9**  
 home? It's a damn cold night, tryin' to fig - ure out this life. Won't

**Gsus2 Asus4 Cadd9 Em D Cadd9**  
 take me by the hand, take me some - where new? I don't know who you are, but I, I'm v

**Em C Em C D5**  
 you. I'm with you. Mmh. 2. I'm : Yeah, why is eve - ry - thing so

**Am D5 Am D**  
 fus - ing? May - be I'm just out of my mind? Yeah, yeah, yeah, yeah, y

**Refrain**  
**Cadd9 Bm7 D5 Gsus2 Asus4 Cadd9**  
 yeah, yeah, yeah, yeah, yeah. It's a damn cold night, tryin' to fig.

**G A Cadd9 Gsus2 Asus4 Cadd9**  
 out this life. Won't you take me by the hand, take me some - where new? I c

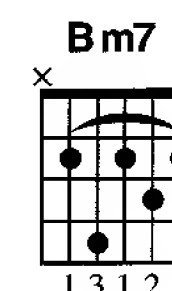
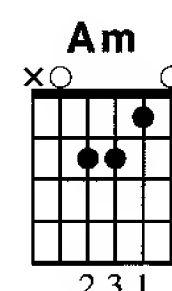
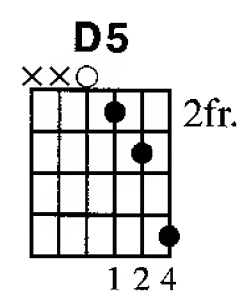
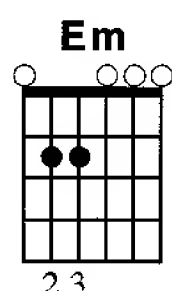
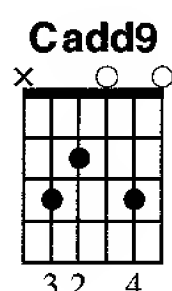
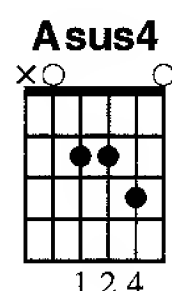
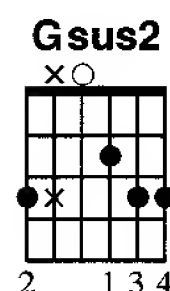
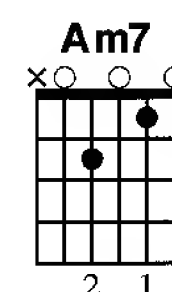
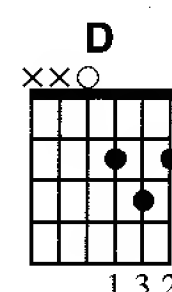
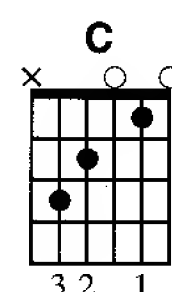
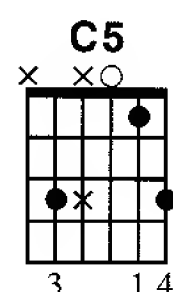
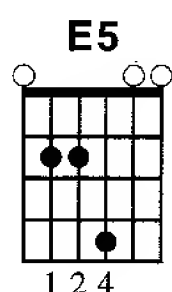
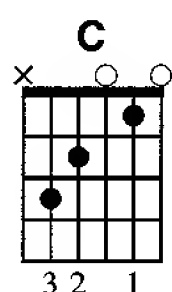
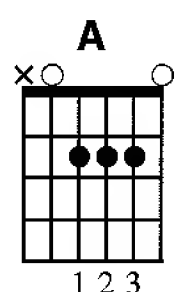
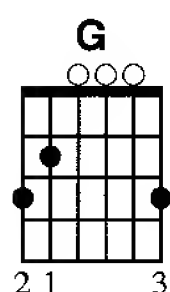


**Em D Cadd9 Gsus2 Asus4 Cadd9**  
 know who you are, but | I ... \_\_\_\_\_ It's a || : damn cold | night, \_\_\_\_\_ tryin' to fig - ure |

**Gsus2 Asus4 Cadd9 Gsus2 Asus4 Cadd9**  
 out this | life. \_\_\_\_\_ Won't you | \_\_\_\_\_ take me by the hand, take me | some - where new? \_\_\_\_\_ I don't |

**Em D Cadd9 Gsus2 Asus4 Cadd9 Em C**  
 know who you are, but | I ... \_\_\_\_\_ It's a : | I ... \_\_\_\_\_ I'm with | you. \_\_\_\_\_ | I'm with |

**Em Cadd9 G**  
 you. \_\_\_\_\_ | I'm with | you. \_\_\_\_\_ ||



Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

**G A**

# Father And Son

Cat Stevens (Yusuf)/Ronan Keating –  
Album Version

Words & Music: Cat Stevens  
Bearbeitung: B. Scherler

$\text{♩} = 72$   
**Intro**

**Verse**

**TAB**

6

11

16

## Verse

21

Musical notation for measures 21-24 of the Verse section. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The bass line includes fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3). The notation is in a standard musical notation style.

25

Musical notation for measures 25-28 of the Verse section. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The bass line includes fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3). The notation is in a standard musical notation style.

30

Musical notation for measures 30-33 of the Verse section. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The bass line includes fret numbers (0, 1, 2, 3) and fingerings (1, 2, 3). The notation is in a standard musical notation style.

## Interlude

34

Musical notation for measures 34-37 of the Interlude section. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, and the bass line is written on a single staff. The bass line includes fret numbers (0, 1, 2, 3, 5) and fingerings (1, 2, 3, 5). The notation is in a standard musical notation style.

38 Verse

TAB

43

TAB

48

TAB

53 Interlude

TAB

57

SL

TAB

1 3 1 5

0 0 0 1

0 0 0 2

3 3 3 3

61

TAB

0 1 0 0 2

0 0 0 2

2 3 0 3 0

66

1.

2.

TAB

0 1 0 0 2

0 2 0 2

2 3 3 3

70

SL

TAB

0 0 0 1

0 0 0 2

3 3 3 3

74 Verse

TAB

78

TAB

82

TAB

86

TAB

90

TAB

94

TAB

98

TAB

103

*rit. molto*

TAB



# Father And Son

## Intro

\*1-----  
**G C/G** | **G C/G** |

## Verse

**G** | **D** | **Cadd9** |  
 1. It's not || time to make a change, just re-lax, take it e

**Am7** | **G** | **Em7** | **Am7** | **D** |  
 - y. You're still | young, that's your fault, there's so | much you have to know. Find a girl,

**G** | **D** | **Cadd9** | **Am7** | **G** | **Em7** | **Am7** |  
 set-tle down, if you want | you can mar- ry. Look at me, I am old, but I'm hap- py.

## Verse

**D** | **G** | **D** | **Cadd9** | **Am7** | **G** |  
 2. I was || once like you are now, and I know | that it's not eas- y to be calm when you've found

**Em7** | **Am7** | **D** | **G** | **D** | **Cadd9** |  
 some-thing | go- ing on. Take your time, think a lot, think of eve- ry- thing you've got

## Interlude

**Am7** | **G** | **Em7** | **D** | **G C/G** | **G G/G** |  
 for you will | still be here to- mor- row, but your dreams may || not.

## Verse

**G** | **Bm7** | **C** | **Am7** | **G** |  
 3. How can I || try to ex-plain, when I do | he turns a-way a- gain. It's | al-ways been the same

**Em7** | **Am7** | **D** | **G** | **Bm7** | **C** | **Am7** |  
 same old | sto-ry. From the mo- ment I could talk | I was or- dered to lis- ten. Now there's a v

## Interlude

**G** | **Em** | **D** | **G** | **D** | **C** | **G C/G** | **G C/G** |  
 and I know | that I | have to go a-way. I know | I have to || go.

**G** | **D** | **Cadd9** | **Am7** | **G** | **Em7** | **Am7** | **D** | **D** | **G** | **D** |  
 ||: | | | | | | | | | | | |

## Verse

\*1-----  
**G C/G** | **G C/G** |  
 4. I was once || like you are now, and I know | that it's not e

**Am7** | **G** | **Em7** | **Am7** | **D** | **G** |  
 - y to be calm | when you've found | some-thing | go- ing on. Take your time, think a

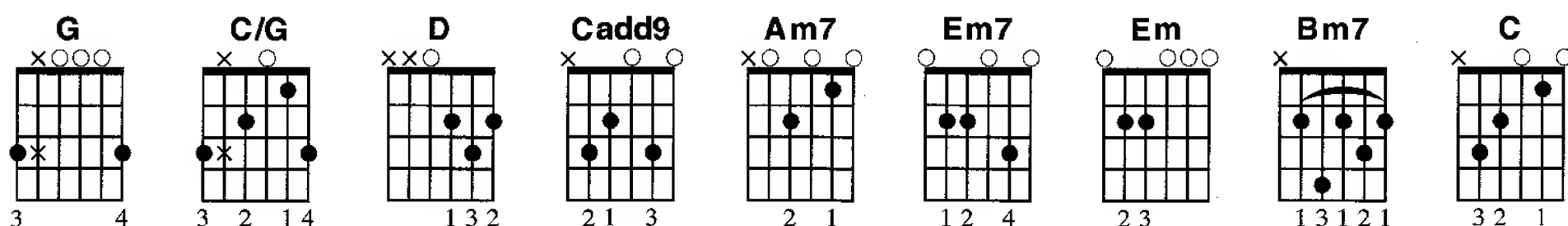
**D** | **Cadd9** | **Am7** | **G** | **Em7** |  
 think of eve- ry- thing | you've got, | for you will | still be here to- mor- row, but y

**Am7** | **D** | **G** | **Bm7** | **C** |  
 dreams may not. | And all the times | that I've cried, | keep- ing all | the things | I kr

**Am7** **G** **Em** **Am7** **D** **G**  
 — in-side, — it's | hard, — but it's hard | — er to — ig-nore — it. — | If they were right, — | I'd a - gree, |

**Bm7** **C** **Am7** **G** **Em**  
 — but it's them — | you know — not me. — | Now there's a | way — and I know — | that I |

**D** **G** **D** **C** **G**  
 have to go — a-way. — | I know — | I have to go. ||  
*rit. molto*



Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

**G**

\* 1) **G** **C/G**

Zupfbegleitung:  
Picking Pattern:

Rhythmusbegleitung:  
Strum Pattern:

\* 2) **Em7** **D**

\* 3) **D** **C**

# You Know I'm No Good

Amy Winehouse – Album Version

Words and Music  
by Amy Winehouse  
Bearbeitung: B. Sch

$\text{♩} = 110$   
Intro

Verse

5

9

13

Chorus

## Refrain

17

TAB

0 0 0 0

0 3 3 2 0 0

2 0 1 3 0 1 3

0 1 2 2 0 1 3

21

TAB

4 3 3 3 1 2 1 2

0 3 4 0 0

1 1 0 3 1 0 1 2

0 1 2 1

25

TAB

3 0 0 3 3 3 1 2 1 2

0 0 2 3 2 0

0 0 2 3 2 0

2 0 0 2 3 2 0 4

## Verse

29

TAB

3 0 1 1 1 3

0 3 3 3 0 1 0

2 2 2 0 0 0 1

0 3 1 1 2 0 0

33

TAB

37

TAB

41

CI

TAB

45

Refrain

TAB

49

TAB

53 Interlude

TAB

57

TAB

1. 2. *2.x rit.*

# You Know I'm No Good

**Intro**  
**Dm** **Verse**  
**Dm** **Gm**  
1. Meet you down-stairs, \_\_\_\_\_ in the bar \_\_\_\_\_ and heard, \_\_\_\_\_

**A7** **Dm** **Dm** **Gm**  
rolled up sleeves \_\_\_\_\_ and your skull t-shirt. \_\_\_\_\_ You say, \_\_\_\_\_ what did you do \_\_\_\_\_ with \_\_\_\_\_ him to-day? \_\_\_\_\_

**A7** **Dm** **Gm** **E7**  
sniffed me out, \_\_\_\_\_ like I was Tan-que-ray. \_\_\_\_\_ 'Cause you're my fel-la, my guy, \_\_\_\_\_ hand me

**F** **E7** **A7**  
Stel-la and fly. \_\_\_\_\_ By the time \_\_\_\_\_ I'm \_\_\_\_\_ out the door, you \_\_\_\_\_ tear me down like Rog-er \_\_\_\_\_ Moon

**Refrain**  
**Dm** **Am** **E7** **Am** **Dm**  
\_\_\_\_\_ I cheat-ed my-self, \_\_\_\_\_ like I \_\_\_\_\_ knew \_\_\_\_\_ I would, \_\_\_\_\_ I \_\_\_\_\_ told you, \_\_\_\_\_ I \_\_\_\_\_

**Am** **E7** **Am**  
trou-ble, \_\_\_\_\_ you \_\_\_\_\_ know \_\_\_\_\_ that I'm \_\_\_\_\_ no good. \_\_\_\_\_

**Verse**  
**Dm** **Gm** **A7** **Dm**  
2. Up - stairs in bed \_\_\_\_\_ with my ex boy, \_\_\_\_\_ he's in the place, \_\_\_\_\_ but I \_\_\_\_\_ can't get joy.  
3. Sweet re-un-ion, \_\_\_\_\_ Ja - mai-ca and Spain, \_\_\_\_\_ we're \_\_\_\_\_ like how \_\_\_\_\_ we \_\_\_\_\_ were a - gai

**Dm** **Gm** **A7** **Dm**  
Think-ing on you \_\_\_\_\_ in the fi-nal throes, \_\_\_\_\_ this is when \_\_\_\_\_ my buzz-er goes. \_\_\_\_\_  
I'm in the tub, \_\_\_\_\_ you \_\_\_\_\_ on the seat, \_\_\_\_\_ lick your lips as I \_\_\_\_\_ soak my feet. \_\_\_\_\_

**Gm** **E7**  
\_\_\_\_\_ Run out to meet your chips and bit-ter, \_\_\_\_\_ You say "when we're mar-ried" 'cos \_\_\_\_\_ you're \_\_\_\_\_ not b.  
\_\_\_\_\_ Then you no-tice lick-le car-pet burn, \_\_\_\_\_ my stom-ach drops and \_\_\_\_\_ my guts churn..

**F** **E7** **A7**  
There'll be none of him no more, \_\_\_\_\_ I \_\_\_\_\_ cried for you on the kitch-en floor. \_\_\_\_\_  
You shrug \_\_\_\_\_ and it's the worst, \_\_\_\_\_ who \_\_\_\_\_ tru-ly stuck \_\_\_\_\_ the knife in first. \_\_\_\_\_

## Refrain

**Dm** **Am** **E7** **Am** **Dm**  
 \_\_\_\_\_ I cheat-ed my - self, \_\_\_\_\_ like I \_\_\_\_\_ knew \_\_\_\_\_ I would, \_\_\_\_\_ I \_\_\_\_\_ told you, \_\_\_\_\_ I \_\_\_\_\_ was \_\_\_\_\_

**Am**                      **E7**                      **Am**                      **Interlude**                      **Am**                      **E7**  
**Dm**

trou - ble, — you | know — — — — — that I'm — — — — — no good. | | | | |

Am Dm Am E7 1. Am 2. Am

2.x rit.

**Dm**      **Gm**      **A7**      **E7**      **F**      **Am**

2 4 1      1 2 3 4      2 3      2 1 4      1 3 4 2 1 1      2 3 1

**Dm**

**Zupfbegleitung:**  
**Picking Pattern:**

**Rhythmusbegleitung:**  
**Strum Pattern:**



# Is This Love

Bob Marley & The Wailers – Album Version

Words and Music  
Bob Marley  
Bearbeitung: B. Sc

$\text{♩} = 112$   $\text{♩} = \text{♩}^3$

**Intro**

**Verse**

**Chorus**

17

0 0 2 0 2 0 0 0 1 3 0 3 3 0 3 0 3 3 0 0 0 0 2 0 2 0 0

21

0 0 2 0 2 0 0 0 2 0 2 0 0 0 3 2 0 3 3 0 0 0 2 0 2 0 0

25

0 0 2 0 2 0 0 0 1 0 1 0 0 0 3 1 0 0 0 1 0 2 0 1

Refrain

28

3 0 1 3 0 1 3 0 1 3 1 0 1 1 2 2 0 2 2 0 2 2 0 0 0 0 0 0

32

TAB

3 0 0 3 0 0 3 0 0 3 1 0 1 1 2 2 0 2 2 0 2 2 0

2 2 2 2 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0 0

36

TAB

2 0 0 1 3 5 0 3 1 0 1 0 0 0 0 0 0 0 0 0 0 0

0 2 2 3 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2

40

TAB

2 0 0 1 3 1 0 2 0 3 0 3 1 3 1 0 1 0 0 0 0 0

0 2 2 3 0 3 2 0 2 0 2 0 2 0 2 0 2 0 2 0 2 0

44

TAB

3 0 3 0 3 0 3 0 3 3 3 1 0 1 1 1 2 2 0 0 0 3 0 2 0 0 0 3 0 2

2 2

48

Verse

52

56

60

64

TAB

p

m

68

1.

3

2.

TAB

71

m

rit.

TAB

# Is This Love

## Intro

Em C G Em C G D/F#

1. I wan-na love

## Verse

Em C G D/F# Em C

you and treat you right. I wan-na love you ev-er-y day and ev-er-y night.

G D/F# Em C G D/F# Em

We'll be to-gether - er with a roof right o-ver our heads. We'll share the shel - ter

C G D/F# Em C G

of my sin-gle bed. We'll share the same room, for Jah pro-vide our bread. Is this

## Refrain

### Bm7

Am Bm7

love, is this love, is this love, is this love that I'm feel-in'? Is this love, is this love, is this

Am (Am) Bm C D Am

love, is this love that I'm feel-in'? I wan-na know, wan-na

2.x Oh yes, I know, yes, I

\*1 (Am) Bm C D C Bm

know, wan-na know now. I got to know, got to

know, yes, I know now! Yes, I know, yes, I

Am Em

know, got to know now. I, I'm will-ing and a - ble, so I throw my

know, yes, I know now!

\*3 Verse

D C Bm Bm Am Em C

cards on your ta - ble. 2./3. I wan-na love you, I wan-na love and treat, love

G D/F# Em C G D/F#

and treat you right. I wan-na love you ev-er-y day and ev-er-y night. We'll be to-gether

Em C G D/F# Em

- er with a roof right o-ver our heads. We'll share the shel - ter

C G D/F# Em C

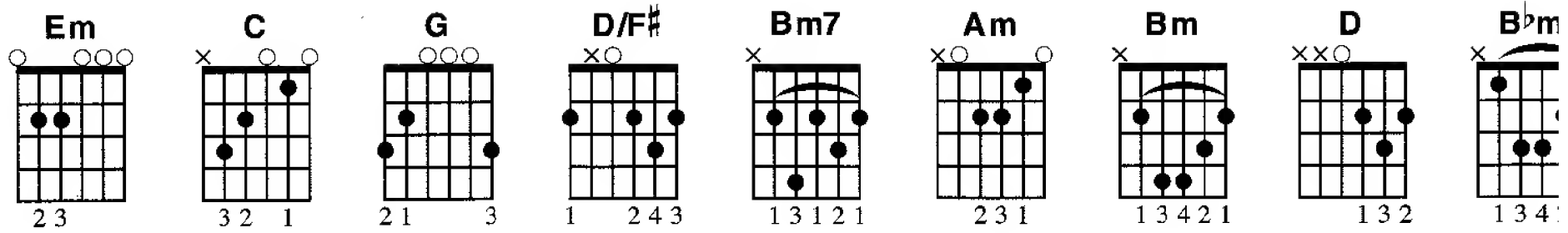
of my sin-gle bed. We'll share the same room, for Jah pro-vide the bread.

1. 2.

G D/F# Em C G

Is this We'll share the shel - ter of my sin-gle bed.

rit.



Zupfbegleitung:  
Picking Pattern:

**G    D/F#**

Rhythmusbegleitung:  
Strum Pattern:

**\* 1)    Am    Bm    C**

Zupfbegleitung:  
Picking Pattern:

**\* 2)    D    C    Bm**

Rhythmusbegleitung:  
Strum Pattern:

**\* 3)    Bm    Bbm    Am**